

# BUDDY DeFRANCO / TERRY GIBBS QUINTET

JOHN CAMPBELL II • TODD COOLMAN • GERRY GIBBS

HOLIDAY  
FOR  
SWING



- 1 HOLIDAY FOR STRINGS 5:21
- 2 SERENADE IN BLUE 6:51
- 3 SEVEN COME ELEVEN 3:38
- 4 YARDBIRD SUITE 6:15
- 5 CARIOCA 3:53
- 6 WHEN THE SUN  
COMES OUT 5:12
- 7 PARISIAN THOROUGHFARE 4:22
- 8 CHAD'S BAD 4:04
- 9 FICKLE FINGERS 5:51
- \* 10 DOXY 4:12

\* Available on Compact Disc only.

BUDDY DeFRANCO—clarinet  
 TERRY GIBBS—vibes  
 JOHN CAMPBELL II—piano  
 TODD COOLMAN—bass  
 GERRY GIBBS—drums

TOTAL TIME 50:06



STEREO

Produced by RALPH KAFFEL in  
 association with TERRY GIBBS

Recorded at Fantasy Studios  
 (Berkeley, CA); August 22-23, 1988.

Mixed to and mastered from digital  
 tape, using the Mitsubishi X-80 tape  
 recorder.

Engineer—Danny Kopelson

Mastering—George Horn  
 (Fantasy Studios, Berkeley)

Contemporary Records  
 Tenth and Parker  
 Berkeley, CA 94710  
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DIDX 4118





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- DDD = digital tape recorder used during session recording, mixing and/or editing, and mastering (transcription).
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1. **HOLIDAY FOR STRINGS** 5:21  
(Rose-Gallo) Warner Bros. Music-ASCAP
2. **SERENADE IN BLUE** 6:51  
(Gordon-Warren) Warner Bros.-ASCAP
3. **SEVEN COME ELEVEN** 3:38  
(Christian-Goodman) Jewel Music Publ. Co., Inc.-ASCAP
4. **YARDBIRD SUITE** 6:15  
(Charlie Parker) Atlantic Music-BMI
5. **CARIOCA** 3:53  
(Kahn-Eliscu-Youmans) Chappell & Co., Inc. / T.B. Harms-ASCAP
6. **WHEN THE SUN COMES OUT** 5:12  
(Koehler-Arlen) Arko Music Corp.-ASCAP
7. **PARISIAN THOROUGHFARE** 4:22  
(Bud Powell) ABZ Music-ASCAP
8. **CHAD'S BAD** 4:04  
(Buddy DeFranco) Vibes Music-ASCAP
9. **FICKLE FINGERS** 5:51  
(Terry Gibbs) Vibes Music-ASCAP
- \*10. **DOXY** 4:12  
(Sonny Rollins) Prestige Music-BMI

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**TERRY GIBBS**—vibes  
**JOHN CAMPBELL II**—piano  
**TODD COOLMAN**—bass  
**GERRY GIBBS**—drums

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Art direction—**Phil Carroll**  
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What do you get when you cross Julius Gubenko with Boniface DeFranco? More than a kosher pizza. You get the Terry Gibbs / Buddy DeFranco Quintet: one of the most combustible contrapuntal front lines in all Jazzdom, supported by an equally potent rhythm section.

But that's getting ahead of the story. The Terry / Buddy collaboration—dating back to 1980—is a remarkable culmination, fusing diverse ethnic backgrounds with enough musical parallels to produce a hyphenated monster that boasts just one philosophy: swing—swing as fiercely and as emotionally as you can, and have a ball doing it. That is evident in all the cuts on this album, and we'll get to this album shortly. First a bit of hindsight.

Born a year and a half and 70 miles apart, Terry Gibbs, from Brooklyn, was still calling himself Gubenko when he won a Major Bowes amateur contest at age 12; Buddy DeFranco, from Camden, N.J., began by winning a Tommy Dorsey amateur contest. At that time in their lives, bop was the kind of onomatopoeia found in comic books. Little did they realize they would rise to the top on their respective instruments, win polls in *Metronome* and *Down Beat*, play in the best of the big bands, lead their own bands, and eventually co-lead this fearsome fivesome.

Let's sharpen the focus with individual overviews. Gibbs combines the bop soul of Milt Jackson with the swinging spirit of Lionel Hampton—unlimited technique plus a musical sense of humor (which served him well when he was music director for Steve Allen and Regis Philbin). He brings a mallets-in-wonderland approach to vibes and is the only cat I know who can chew gum in 4/4 and play in 3/4!

Gibbs was a vital part of the Woody Herman "Four Brothers" band and worked with Tommy Dorsey and Buddy Rich plus the combos of Benny Goodman, Louis Bellson, Chubby Jackson, and Charlie Shavers. He was music director for the TV series, *Operation Entertainment*, and there are few bands—then or now—that can compare to the Terry Gibbs Dream Band of the Fifties and Sixties, featuring arrangements by Bill Holman, Al Cohn, Marty Paich, Bob Brookmeyer, Med Flory, and Manny Albam.

In Buddy's case, comparisons again help to define a sound: add Benny Goodman's technical prowess to Artie Shaw's warmth and throw in some of Eddie Daniels's sense of adventure and you have a composite worthy of DeFranco. He is in total control of his instrument, able to execute any idea he hears. No wonder he astounded the critics by making the clarinet a respectable bop instrument. No wonder he did likewise for the bass clarinet. No wonder he won the *Down Beat* poll 19 times!

Too much of that improvisational brilliance was relegated to the background when he replaced Ray McKinley as leader of the Glenn Miller Orchestra ('66-'74). But there was enough,

before and since, to satisfy DeFranco fans, working with the bands of Gene Krupa, Charlie Barnet, Tommy Dorsey, Boyd Raeburn; leading his own band in the early Fifties; co-leading a combo with Tommy Gurnina; and gracing the Count Basie Septet. He has written a book on jazz improvisation, and as early as 1949, he recognized the validity of fusing jazz and classical with his solo work on George Russell's *A Bird in Igor's Yard* (pointing his reed in the directions of Parker and Stravinsky).

Even without knowing any of the above, this latest recorded marriage of Gibbs and DeFranco (the last was *Chicago Fire*, a live effort on Contemporary, C-14036) is a tribute to their uncompromising dedication to straight-ahead jazz. And a tribute to their instinctive musicianship. With the rhythm section wearing headphones, Terry and Buddy—who decided to forgo the cumbersome earmuffs—were placed about ten feet apart for optimum recording effect. Not an ideal situation for two swingers who are joined at the hip (with the accent on “hip”). When Terry itches Buddy scratches—and that’s how close their phrasing and accents are. Listen to the Xerox unison of “Holiday for Strings,” “Serenade in Blue” (what a delicious tempo for that old ballad), “Yardbird Suite” (preceded by three quotes from Parker), “Carioca,” and “Parisian Thoroughfare.”

Listen to the intensity of “Seven Come Eleven.” Even though it begins at a peak, it manages to build. Not by rushing: Terry’s 24-year-old son, Gerry, is a human metronome on drums. What helps generate excitement are the comping by Gibbs (he always gooses a soloist) and the energetic walking by bassist Todd Coolman behind DeFranco’s searing solo. The same can be said for “Carioca,” which helps itself with its own pick-up notes. They virtually guarantee a propulsive momentum. And the constant shifts from Latin to jazz, from minor to major, add to the kinetic energy.

“When the Sun Comes Out” is a provocative little gem, from John Campbell’s piano tease to the bent tones of Coolman’s gap-fillers. Everyone hustles to create a true ambience on “Parisian Thoroughfare,” but the tune belongs to Campbell. The shuffle blues, “Chad’s Bad,” finds Gibbs at his “dirtiest,” and in the exchange of fours—during which Terry and Buddy “think double time”—you can hear DeFranco occasionally flirting with bi-tonality.

Those are just *some* of the highlights. Many first takes in this session. None went beyond two. That’s confidence. That’s professionalism. That’s true *Holiday for Swing*.

—Harvey Siders  
KABC-TV, Hollywood



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HOLIDAY FOR SWING**

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ADD

COMPACT  
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CCD-14047-2  
DIDX 004118

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